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EST. 1817

# Canaletto

*Vedute Altre Prese*
*da i Luoghi Altre Ideate*

1735–1745

September 2025

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## *Vedute Altre Prese da i Luoghi Altre Ideate*

Thirty-One Etchings

1735–1745

September 2025


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# **Canaletto (Giovanni Antonio Canal)** 1697 – Venice – 1768
## *Vedute Altre Prese da i Luoghi Altre Ideate*

Etchings on laid paper, ca. 1735-45

| | |
|---|---|
| Plates | 296 x 427 mm and 145 x 211 mm |
| Watermarks | Triple Crescent above letter A and countermark letters AS surmounted by a fleur de Lys (cf. Bromberg 22, 42 and 43) |
| Reference | Bromberg 1-11, 13-16 and 18-33, printing order D I |
| Provenance | Robert H. Smith, Washington D.C. |
| Condition | In very good condition |

This is an exceptional complete set of the famous *Vedute Altre Prese da i Luoghi Altre Ideate*, thirty-one etchings including title page, printed on eighteen uniformly sized sheets of laid paper, and with wide margins. The etchings were published in bound volumes as well as in loose sheets, as we find with the present set. The present high-quality printing comes from the first edition in Venice, which shows variations in the printing order among the sheets that hold more than one etching. Yet as Ruth Bromberg stated, discrepancies in printing order do not mean that the work is of a different edition. In the present case, all sheets are of the same states as the ones of the set at the British Museum and are of the printing order recorded by Bromberg as of the order "D I", lifetime edition, before the addition of letters and numbers (posthumous). The present ensemble is very close — same watermarks — to the Bromberg's reference set for this printing, the one kept at the Museo Biblioteca e Archivio di Bassano del Grappa.

The renowned Venetian printing house Stamperia Pasquali was the original publisher of these etchings. The firm belonged to Consul Joseph Smith, to whom Canaletto dedicated the series. Apart from a few trial proofs here and there, Bromberg believes that only the Zanetti album (Berlin) could be possibly dated back to the 1740s, while the other published sets date from either the late 1750s or the 1760s, with printing orders B, C or D (like the present set). It is now very difficult to find contemporary sets on the market.

These plates remained in Consul Smith's hands until his death in November 1770, after which they were sold by his widow, directly or via an intermediary, to the firm of Guiseppe Remondini, the main publisher in Bassano del Grappa, close to Venice. The set was then published posthumously by Remondini starting in 1772. Sheets from those editions, using

a lighter-weight paper, either bear no watermark or have one of a variant of the letter R. The quality of these impressions is considerably lower.

This suite of prints, Canaletto's magnum opus, is one of the most highly regarded works of the Venetian eighteenth century. Canaletto's style was, in Bromberg's words, not that of the professional etcher, but rather that of the painter and fine draughtsman, and here we can see the artist working his etching needle freely, as if sketching, toward the achievement of colour. Canaletto's landscapes immortalize an *idea* of Italy as well as its literal topography. Indeed, he usually modified his cityscapes to make them appear more picturesque, following the flights of imagination described in the suite's Italian title. In fact, only a third of these thirty-one etchings reproduce recognisable sites from Venice or Padua; the others are invented composites, incorporating disparate elements inspired by multiple drawings from life.

In the eighteenth century, printmaking in Venice was undergoing a great revival, supported by demand from wealthy young Englishmen on the Grand Tour. While much has been written about Joseph Smith and his presumed role in persuading the artist to produce the *Veduta*, Canaletto clearly made a conscious and independent turn to printmaking to increase his exposure among tourists and to satisfy their ever-increasing demand. Here, Canaletto offers the quintessence of Venice — showing us what it looked like both in objective reality, and in the fantastic dreams of its visitors.

It is worth mentioning the present set's provenance. Its previous owner, Robert H. Smith, was president of the Board of Trustees of the National Gallery of Art, Washington D.C., from 1993 until 2003. He was of unfailing connoisseurship, and he sponsored the National Gallery through four important decades. He was also an avid collector of Italian art, particularly of the Renaissance and Baroque periods. His collection of Renaissance bronzes, one of the finest, was given to the National Gallery of Art in 2008, just a year before he died.

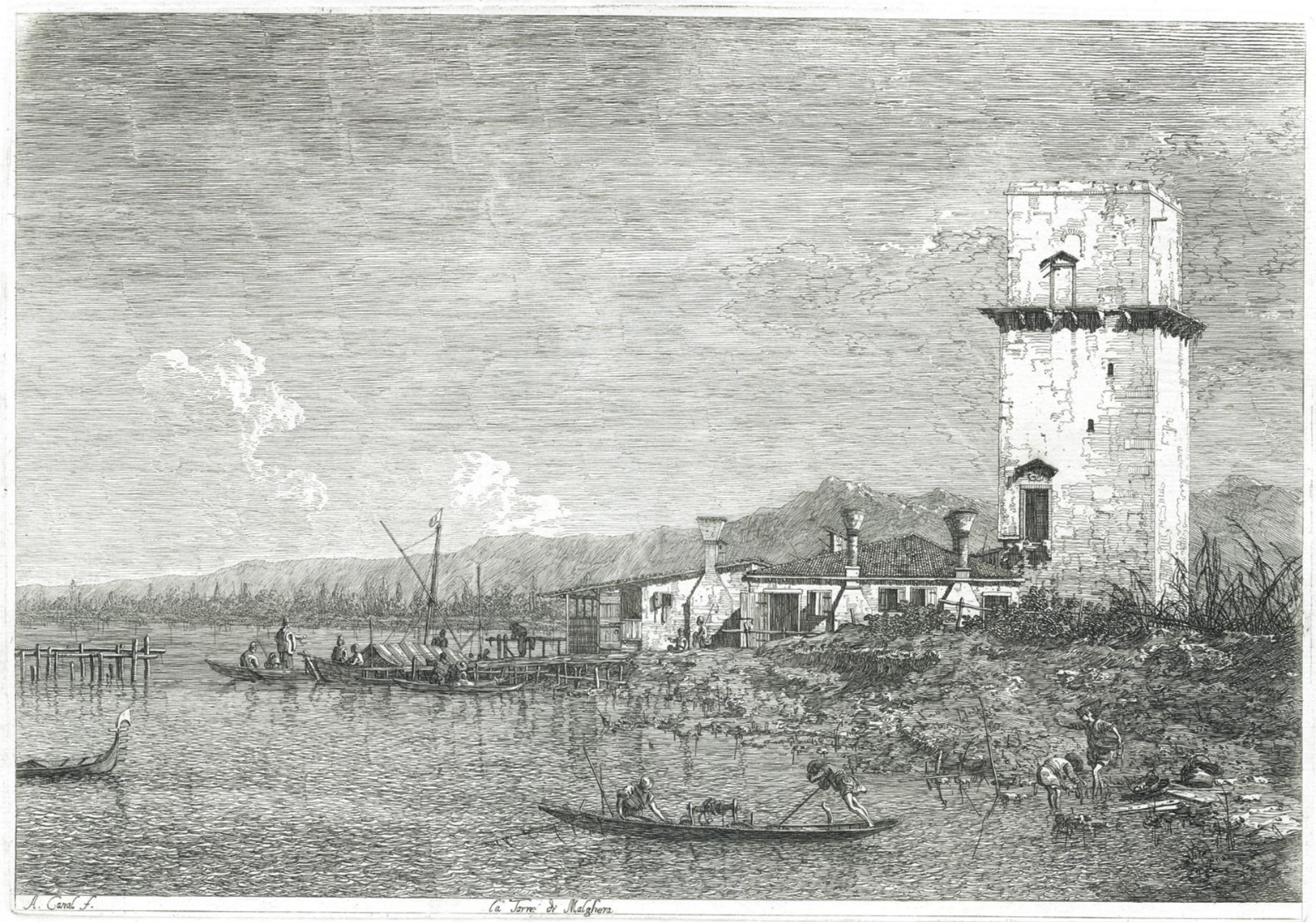
1 *Title Plate*

| | |
|---|---|
| Reference | Bromberg 1, 2nd (final) state |
| Plate | 294 x 426 mm |

VEDUTE
Altre prese da i Luoghi altre ideate
DA
ANTONIO CANAL
e da esso intagliate poste in prospettiva
umiliate
All.^ Ill.^mo Signor
GIUSEPPE SMITH
Console di S. M. Britanica appresso la Ser.^ma
Repubblica di Venezia.
In segno di stima ed ossequio

## 2 *La Torre di Malghera*

| | |
|---|---|
| Reference | Bromberg 2, 2nd state of three |
| Plate | 297 x 427 mm |



A. Carol. F.

Ca Torre di Malghera

## 3 *Mestre*

| | |
|---|---|
| Reference | Bromberg 3, 1st state of two |
| Plate | 299 x 428 mm |

DV 3

## 4 *Al Dolo*

| | |
|---|---|
| Reference | Bromberg 4, 2nd state of three |
| Plate | 298 x 427 mm |

DV4

7

## 5 *Ale Porte del Dolo*

| | |
|---|---|
| Reference | Bromberg 5, 2nd state of three |
| Plate | 296 x 426 mm |

DV 5

## 6 *Le Porte del Dolo*

| | |
|---|---|
| Reference | Bromberg 6, 2nd state of three |
| Plate | 298 x 428 mm |

DV6

## 7 *S. Giustina in Prà della Valle*

| | |
|---|---|
| Reference | Bromberg 7, 1st state of two |
| Plate | 297 x 428 mm |

DV8

8 *Prà della Valle*

| | |
|---|---|
| Reference | Bromberg 8, 1st state of two |
| Plate | 299 x 428 mm |

DV7

9 *View of a Town on a River Bank*

| | |
|---|---|
| Reference | Bromberg 9, 1st state of two |
| Plate | 296 x 426 mm |

DVG

10 *The Portico with the Lantern*

| | |
|---|---|
| Reference | Bromberg 10, 2nd state of three |
| Plate | 298 x 431 mm |

DV 10

11 *Imaginary View of Padua Reference*

| | |
|---|---|
| Reference | Bromberg 11, 2nd state of three |
| Plate | 298 x 427 mm |

DVII

## 12 *The House with the Inscription*

| | |
|---|---|
| Reference | Bromberg 13, only state |
| Plate | 298 x 215 mm |

## 13 *The House with the Peristyle*

| | |
|---|---|
| Reference | Bromberg 14, 2nd (final) state |
| Plate | 297 x 215 mm |

DY 12 & 13

## 14 *The Little Monument*

| | |
|---|---|
| Reference | Bromberg 33, 2nd (final) state |
| Plate | 119 x 84 mm |

## 15 *The Bishop's Tomb*

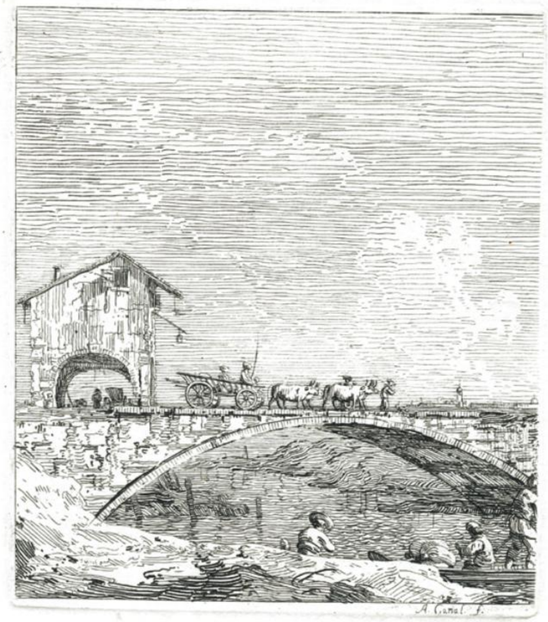
| | |
|---|---|
| Reference | Bromberg 15, only state |
| Plate | 220 x 130 mm |

## 16 *The Waggon Passing Over a Bridge*

| | |
|---|---|
| Reference | Bromberg 32, 2nd (final) state |
| Plate | 143 x 125 mm |

DV30

DV29



DV31

17 *View of a Town with a Bishop's Tomb*

| | |
|---|---|
| Reference | Bromberg 16, 2nd (final) state |
| Plate | 299 x 301 mm |

DV 14

## 18 *Le Procuratie nuove e S. Ziminian*

| | |
|---|---|
| Reference | Bromberg 25, 1st state of two |
| Plate | 144 x 211 mm |

## 19 *Le Preson*

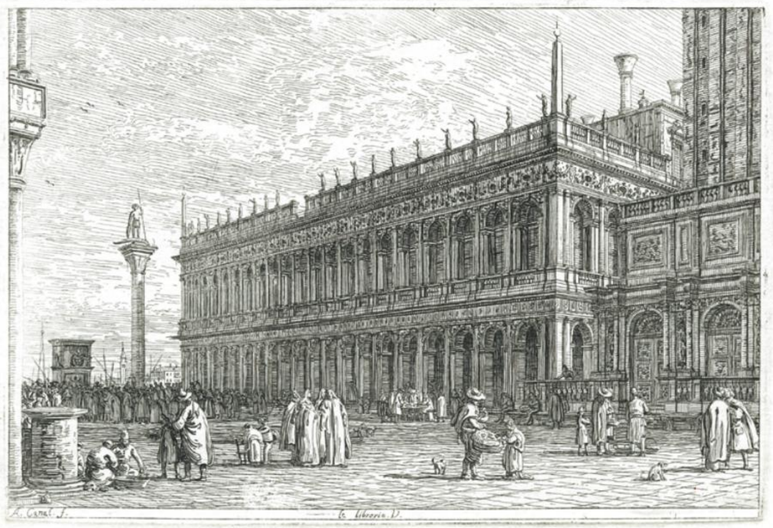
| | |
|---|---|
| Reference | Bromberg 21, 2nd state of three |
| Plate | 143 x 209 mm |

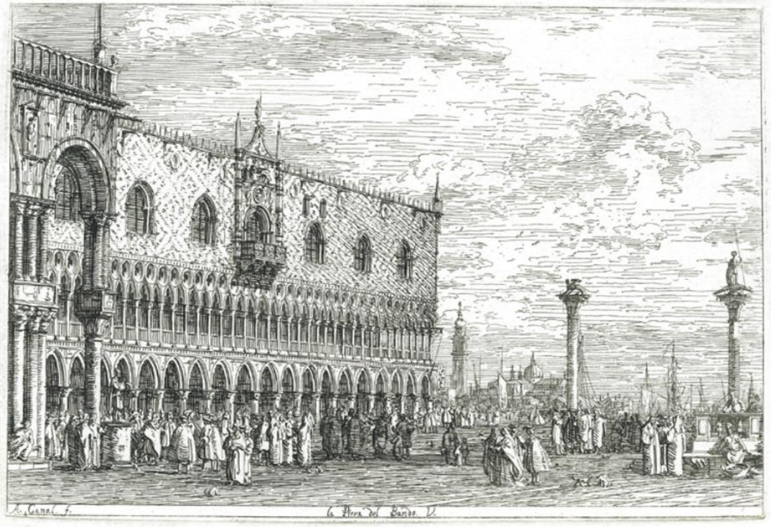
## 20 *La Libreria*

| | |
|---|---|
| Reference | Bromberg 18, 2nd state of three |
| Plate | 144 x 208 mm |

## 21 *La Piera del Bando*

| | |
|---|---|
| Reference | Bromberg 19, 2nd state of three |
| Plate | 142 x 209 mm |





## 22 *The Terrace*

| | |
|---|---|
| Reference | Bromberg 24, 2nd state of three |
| Plate | 143 x 210 mm |

## 23 *The Market at Dolo*

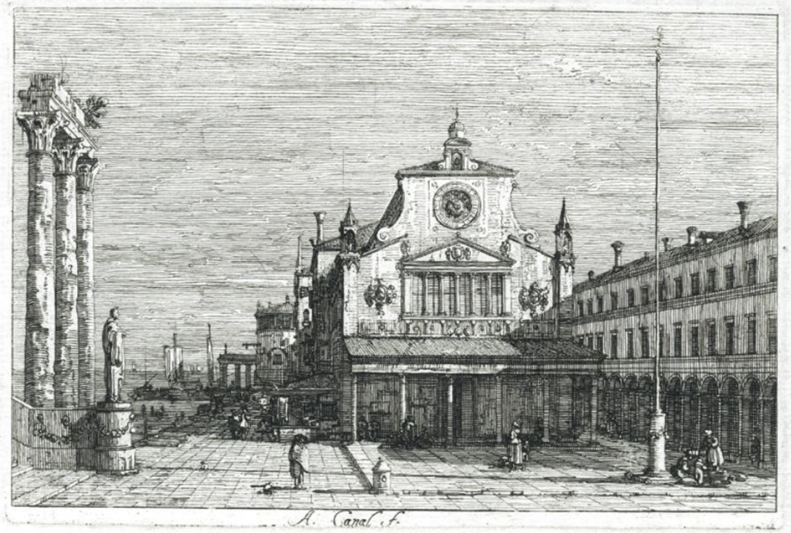
| | |
|---|---|
| Reference | Bromberg 26, 3rd state of four |
| Plate | 144 x 208 mm |

## 24 *Imaginary View of S. Giacomo di Rialto*

| | |
|---|---|
| Reference | Bromberg 30, 1st state of two |
| Plate | 143 x 214 mm |

## 25 *The Market on the Molo*

| | |
|---|---|
| Reference | Bromberg 20, 3rd state of four |
| Plate | 143 x 208 mm |


A. Canal. f.

## 26 *Landscape with the Pilgrim at Prayer*

Reference Bromberg 27, 3rd (final) state
Plate 142 x 209 mm

## 27 *The Equestrian Monument*

Reference Bromberg 23, only state
Plate 142 x 208 mm

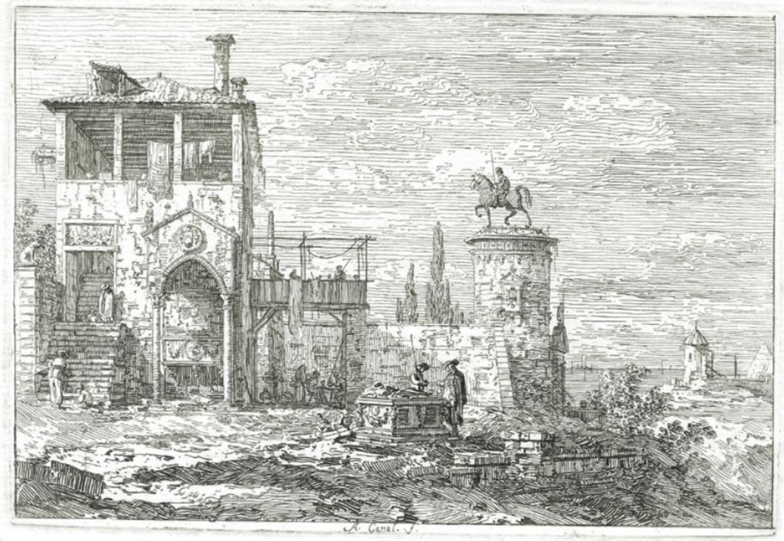
## 28 *Landscape with a Woman at a Well*

Reference Bromberg 29, 2nd state A of three
Plate 139 x 205 mm

## 29 *Mountain Landscape with Five Bridges*

Reference Bromberg 22, 2nd state A of B
Plate 143 x 209 mm

DV24



DV20

DV26

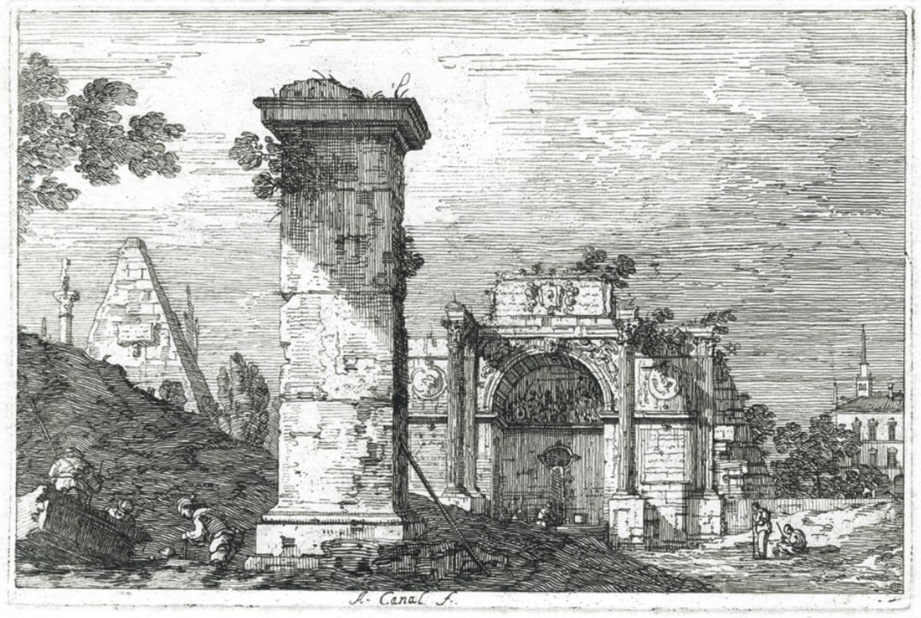
DV19

## 30 *Landscape with Ruined Monuments*

| | |
|---|---|
| Reference | Bromberg 31, only state |
| Plate | 144 x 216 mm |

## 31 *Landscape with Tower and Two Ruined Pillars*

| | |
|---|---|
| Reference | Bromberg 28, 2nd (final) state |
| Plate | 143 x 209 mm |



A. Canal f.

DV28

A. Canal. f.

DV 25

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